



SMALL PLASTICS AND THE ROLE IN THE ART OF HUMAN LIFE

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Abstract

Abstract: In the article, the author examines a number of problems related to the study of fine plastics and sculpture of small forms in the context of world art culture. One of the main problems is the problem of identification – the definition of fine plastics as a type of fine art or decorative and applied art.

Keywords: sculpture, relief, sculpture of small forms, decorative sculpture, art, small plastic, miniature sculpture, terracotta, porcelain figurine, jewelry plastic, ceroplastic.

Small plastics, being one of the types of fine art, in different historical periods played an important role in human life. The term itself was first used in the 1920s. in Germany in the catalogs of the Berlin Museum to refer to small forms of sculpture of Ancient Egypt. Very often, small plastics are perceived as part of decorative and applied art, noting the "technical" side of creating a work, thus emphasizing the artisan component of the process of working with figurines. It is worth noting that in this discussion about small plastic as a phenomenon of fine art and the existence of signs of decorative and applied art in it, the phenomenon of mobile art as a whole is revealed.

In her works, I.A. Kryukova noted that studies of small plastics, especially Soviet plastics, are few. There are no consolidated works about it at all. In such a small attention to this problem, however, one can see not the unimportance of the subject of research, but the historically formed attitude to decorative and applied art in general, and to small plastics in particular, as a "second-class" art or even as a phenomenon in general. not included in this concept. A situation was often created when researchers of the history of sculpture brushed off small plastics, referring to it as decorative and applied art; specialists in this field also ignored the sculpture of small forms, considering it a separated impassable abyss from decorative and applied art, as a form of fine art.

There is a fairly common opinion that sculpture of small forms has outlived its time, that it is allegedly incompatible with the principles of modern architecture and therefore cannot find a place for itself in a modern interior. Not to mention the fact that plastic in the home can be a source of ideological and artistic impact and an effective means of aesthetic education, even from the point of view of the expressiveness of the interior architecture itself – it is not only possible, but also desirable to place a sculpture in it. It will help to overcome both the standardity and the well-known aesthetic poverty of the architectural image, and, most importantly, it will be a means of giving the residential or typical public interior that necessary shade of humanity, originality, characteristicity, which we sometimes lack so much.



However, it is also certain that not every sculpture will easily find a place in the living room. If the artist does not think about it, it can be a very difficult task to include it in the composition of the interior.

When creating an easel sculpture with elements of small plastics, bas-reliefs of architectural elements, sculptures of small forms and when creating toys or dolls, the master uses elements of stylization, a harmonious state of the compositional solution, generalizations, symbolic designation of certain parts of the figure. At the same time, the toy, doll, and sculpture have both functional and symbolic significance. About the functional purpose, we can imagine possible use cases for games, for rituals and rites, for decoration, etc. If we talk about the symbolic meaning that remains inaccessible to us, hidden and even encrypted, was understandable and obvious to the carriers of culture and, perhaps, even required additional attributes. Cultural bearers may have been aware of the symbolic meaning of a particular thing. In this context, the sculpture of small forms, reliefs of architectural structures and any toy are endowed with part of the qualities of small plastics.

The term "small plastic" also has a number of synonyms: small plastic, sculpture of small forms - in fact, different names for one phenomenon. Materials for creating sculptures of small forms are the same as for other types of sculpture - wood, stone, bone, metal, but more often - clay. B. R. Wipper insists on a clear separation of the terms "sculpture" and "plastic", emphasizing their fundamental difference primarily in the processing technique and in the materials used themselves - hard for sculpture and soft for plastic. "Plastic is the art of adding material, sculpture is the art of taking away." Moreover, the author notes an important and significant difference between figures of small forms and monumental sculpture, not only in their nature and way of being in the surrounding space, but also in the way of interacting with the viewer. B. R. Wipper draws attention to the fact that a small figurine is not associated with a certain place, it can be picked up and moved in space. Different variants of products - terracotta figurines, bronze figurines, Japanese netsuke, porcelain figurines, table busts, toys, etc. Diverse and functional purpose - from the use of figurines in religious cults to decorating interiors.

Thus, small plastic is the richest material for the study of a number of important aspects and properties of spatial arts. In addition, being inextricably linked with decorative and applied art, it is partly partly included in the vast field of human material activity and is subjected to intensive influence of various factors of a socio-economic order. The prevalence of small plastics makes it especially sensitive to changes in tastes, aesthetic views and aspirations of a very wide masses. It finds a kind of refraction of the views of society, dreams and interests of large social groups, and in some periods - the whole people as a whole. In such eras, small plastic reaches a high rise and acquires the qualities of a significant artistic phenomenon.

In different historical periods, the attitude towards sculptures of small forms has changed. But, despite the different techniques of creation, options for working out the details or the quality of execution, the set of functions of the figurines, one way or another, remained diverse and was not reduced to one use case. Of course, in some eras, one of the functions could dominate, but at the same time there were others. For example, in ancient Egypt, most of the figurines were created to ensure an afterlife cult, but the decorative function was also preserved, although to a lesser extent.



It is worth noting another problem in the perception of small plastics of antiquity. And this problem affects the attitude to the art of antiquity as a whole. A frequent dispute is about the artistic categories of fine art of this time. M. S. Kagan in his work "Morphology of Art" notes the vagueness of the boundaries between the artistic and everyday spheres of human activity, their transitional nature into each other and even sometimes their mixtures. The author talks about the syncretism of primitive culture. The views and opinions of researchers regarding the artistic aspects of ancient monuments are diverse, and a very frequent phenomenon is the denial of the artistic principle in the work of primitive man, and sometimes the very possibility of creativity is denied. "Cautious" names are often used for the works of ancient masters - an object, a monument of material culture, a form of activity of primitive man, etc., while avoiding such designations as a work of art, a monument of artistic culture, an example of the work of a primitive master, etc. A dispute constantly arises about the functionality, utilitarianism of primitive art, the practicality of the works created for the implementation of certain actions is deliberately emphasized. However, it is worth taking into account the difference between the modern perception of the creative process and the master's approach to the manufacture of plastic images in antiquity.

Thus, the question of whether small plastic is a type of fine art or an object of decorative and applied art receives an unequivocal answer: in different historical periods, small plastic, performing various functions, also changes its classification affiliation. In the Paleolithic, small plastic is definitely a type of fine art, as it was separated from a large sculpture and allocated to mobile art along with a drawing. However, in some historical periods, plastic is part of the decorative and applied art, since decorative porcelain figurines used for interior decoration do not carry additional semantic connotations. That is why it is necessary to clearly distinguish between figurines that are placed on the altar, carried with them as a relic, used as a funerary attribute, endowing with sacred meaning, and things that perform only a decorative function. A frequent argument in favor of plastics as part of the arts and crafts is the context of the house in which figurines are most often used.

Decorated with willow sculpture of small forms, miniature sculpture, small plastic - these concepts usually denote sculptural images of the sky of larger sizes, intended mainly for residential premises.

Decorative sculpture of small forms exists and is perceived by the viewer not only as an independent work of art, it is also an element of a complex interior composition. Therefore, it easily enters the ensemble of objects, if it has the same architectonic structure, the same specific methods of expression that allow the work of decorative, applied and art to achieve aesthetic and emotional effectiveness, regardless of whether it has elements of pictoriality or not. And here arises the most interesting problem for the researcher of the relationship in the sculptural work of the aspects of the pictorial-plastic and constructive-compositional. Small decorative plastic is located on the border of various types of spatial arts. It operates with three-dimensional forms and thus is a branch of sculpture. On the other hand, it is also related to decorative and applied arts. With it, small plastics are brought together by the commonality of materials that are constantly used in applied art and are relatively rarely used in easel sculpture (porcelain, earthenware, terracotta, bone, etc.), the corresponding industrial techniques for their processing, as well as the spatial environment in which a person perceives the production of



arts and crafts and small ones. Plastics. And, finally, and most significantly, they are united by the nature of the artistic language, which has rich means of expression in addition to the pictorial ones. These properties allow small plastic to enter on an equal footing in the ensemble of objects of applied art in the interior and thereby be elements of one composition. In accordance with this, works of small plastic reveal such aspects of art that are not clearly revealed when considering sculpture or decorative and applied art, taken separately.

Small plastic is also interesting because it develops like a "big" sculpture, as an art of unique works and at the sametime as the production of mass products, which is typical for objects of decorative and applied art. This allows you to identify the qualities necessary for a sculpture to become a true work of art of a unique or mass nature, depending on what purpose is pursued in its creation.

Different cultures have different attitudes towards small plastics. In the culture of African peoples, for example, the art of small plastics still occupies a central place, while, for example, in Western European art other types of art predominate, painting and architecture are central. In different historical periods, there is also a different attitude to small plastic. For example, in the primitive era, it occupies a central position among other types of human artistic activity. In the era of classicism, it performs only a decorative function and does not play a dominant role among other types of art. One way or another, in different historical periods, a large number of figurines are created, monuments are found in vast areas, this fact confirms the important place of plastics in people's lives.

Works of art of small forms are found in different cultures and in different historical periods and, despite the great diversity, have a number of similar iconographic and iconological features. At the same time, they belong to the monuments of fine art, then to the objects of decorative and applied art. The paper examines the problem, as well as reveals semantic and stylistic connections between small plastics and other types of art.

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